



Education of a team in fencing: the possibilities of an environmental approach and art pedagogy

UDC 37.01; 796.011.7; 796.86



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Received by the editorial office on 03.07.2023

Abstract

Objective of the study was to reveal the features and possibilities of using a specialized environment for educating a sports team using art pedagogy methods.

Methods and structure of the study. The study was carried out using the example of teams whose core activity is fencing. The authors proceed from the idea that the aestheticization of the competitive process is not a sufficient basis for the effective education of a team in terms of the ideas of art pedagogy, as a result of which targeted managerial and organizational-pedagogical efforts are necessary to create an aesthetically valuable subject-spatial content of the training process.

Results and conclusions. An analysis of the practice of sports groups (“Victoria”, “Musketeers of Setuni”, “Florette”, “Musketeer”) made it possible to establish the educational feasibility of including students both in the existing specialized environment, aesthetically reflecting sports activity, and in the processes of creating such an environment, which as a result acquires unique proportionality to a specific team. Also, as a result of the study, it was revealed that the universalization of sports facilities reduces the effectiveness of using the environmental approach and methods of art pedagogy for educational work in sports teams.

Keywords: *history of sports pedagogy, sports team, education in a sports team, environmental approach in fencing, art pedagogy in sports.*

Introduction. The modern trend is the integration of sports and art and its broad consideration in the context of aestheticization [4, 6]. It gives rise to both new sports disciplines (for example, art fencing disciplines of the sport “fencing”) and original forms of physical activity (parkour). However, the possibilities of an aesthetically valuable subject-spatial environment for educating groups through art pedagogy using the example of specific sports, including fencing, have not been sufficiently studied.

Objective of the study was to determine the possibilities of a specialized environment, studied in the aspect of the subject-spatial environment, for the education of a sports team using the example of fencing.

Methods and structure of the study. The research methodology is based on the study of sci-

entific, theoretical and memoir literature, the use of modeling methods, comparative historical and pedagogical analysis, as well as content analysis. The study is based on the idea that the systematic decorative design of the venue for sports competitions, which meets the ideals of P. de Coubertin, brings together the spaces of life of sports and art: “spectacular performances are held in certain rooms ... sports arenas, stadiums or courts are not much different from them” [4, p. 89]. We further assumed that the decoration of competitions, which, by the way, is also not always implemented (in the words of K.B. Rush, the lack of desire for sports among teenagers is due to the fact that their competitions are devoid of “festivity and play” [7, p. 87]) should be complemented by the creation of a specialized training environment where the trainer’s



influence on the individual will be more effective. If we consider a fencing coach in the role of an actor, then the necessity of a decent stage for the success of his performances is obvious.

Considering that the assessment of sports by spectators and self-assessment of core activities is carried out by athletes, including from an aesthetic point of view, it is natural to assume the importance of aestheticism (a concept from the field of art) not only in competitive, but also in training activities [3]. Not only the coach, but also the athletes are more attentive to sports traditions, being in a room that has aesthetically valuable attributes: the “code of musketeer honor”, portraits of outstanding coaches and athletes, a sports museum, etc. Observations show that in this case, fencers more often “turn on” protocols for following sports ethics and the principles of “fair play”, however, the specific influence of environmental aesthetics on the education of the team requires clarification.

Results of the study and discussion. We will study the features of the environment as a subject-spatial environment, its perception and suitability for the application of educational methods of art pedagogy in sports groups using the example of a number of fencing clubs (“Victoria”, Novosibirsk; “Musketeers of Setuni” and “Florette”, Moscow; “Musketeer”, Sverdlovsk) and the views of their leaders.

One of the founders of the Novosibirsk club “Victoria” K.B. Rush described the subject-spatial environment of the collective’s life and the process of its creation: “... We built an estate for the children, a knight’s estate. We were looking for... antique furniture. ... fanfare and satin, velvet and other “funded materials” [7, p. 6]. As a result of the organization of the environment, “... a typical glass box began to resemble a magic lantern forgotten in the snow by a magician” [7, p. 8]; “a company of musketeers”, which had “its own hall and house [hereinafter our italics – V.L., V.R.]” [8, p. 35]; “The fire shimmers and silvers the fanfares, plays on the silk of the guards’ drums. The roots glitter with gold... behind the cut glass of a massive antique oak cabinet” [7, p. 48]. Among the team’s “home” displays was, for example, a bronze plaque installed for motivational purposes “in honor of the only injection” inflicted by one of the athletes during an absolutely disastrous performance. The description is supplemented by coach P.V. Sleptsov: “... attention is immediately attracted by the massive wooden square of the shield with the Coat of Arms of the Siberian Land

carved on it, surrounded by the inscription “Siberian Fencing Club “Victoria”.” ... The entire length of the building is hung with the standards of club units ... many photographs memorable for the history of fencing” [8, p. 5].

The creation of a special environment is the result of K.B.’s conviction. Rush is that “the typical environment deprives [children] of creativity, imagination and internal growth” [7, p. 53]; No wonder they decided to build the children “a house in which even the walls are formed” [7, p. 55]. The idea of understanding the fencing club “Victoria” as an artistically decorated house can also be traced in the thoughts of P.V. Sleptsova [8, p. 38-39]. The expected result of staying in such a “house” was naturally a return to the original unity of the physical, moral and aesthetic principles [7, p. 57], that is, in the integration of sports and art.

The beauty of activity, apparently, was understood by K.B. Rush as a condition for patriotic education, as a result of which he especially vehemently opposed not only the lack of special skills of a fencing coach, but also his overly utilitarian orientation. The specialist saw in it a prerequisite for lack of spirituality, short-term interests and civic infantilism [7, p. 104]. Finally, the basis for the demand for methods and environmental approach of art pedagogy in fencing seems to be this thought of K.B. Russia: “a musketeer-fencer is also a true artist of his craft” [7, p. 106]. Victoria’s internal competitions took place in a special indoor atmosphere, enhanced by artistic elements. As P.V. wrote Sleptsov, traditional club tournaments until the end of the 90s were costumed, included a special ceremony, and often staged battles before the start [8, p. 7], and in the club there was a place for a kind of stage fencing circle [8, p. 14]. Artistry was reinforced in parades with the participation of the “Victorians”: “Four drummers will go ahead... in white satin cloaks with gold monograms of the club” [7, p. 26].

Head of the school “Musketeers of Setuni” L.G. Leitman believed that the main nuances influencing the formation of a person are “family, school and the environment in which the child grows up” [2, p. 9]. He described the joint training of the national teams of Hungary and the USSR as “a real fencing theater” [2, p. 51], where individual fighters fenced in a classical, and therefore “remarkably beautiful fighting stance” [2, p. 52]. With similar epithets L.G. Leitman also described the methodology of one of his fencing teachers: “The lesson of Vitaly Andreevich [Arkadyev] was like a mini-performance...” [2, p. 56]. At the same



time, “Arkadyev’s theater (the expression was introduced into use by his student T. Lyubetskaya) was focused not on the self-presentation of the trainer-director, but on the development of the individuality of the “artist” - the athlete-fencer, that is, it was a purely pedagogical phenomenon. The same educational line was continued by L.G. Leitman: “I knew that first I needed to captivate children, open them to the beauty of sports. ... It is important that the section becomes their second home” [2, p. 115].

I agree with K.B. Rush and L.G. Leitman in his attention to the artistry of pedagogy and fencing, Moscow journalist and coach T.I. Kolchanova: “I went to see them [the children] as if I were going to a premiere, as if I were going to a benefit performance organized in my honor” [1, p. eleven]. The leitmotif of the perception of the Florette club at Housing Office No. 18 as a home is noticeable: “There was a house to which we came because we could not live without it” [1, p. 13]. It appeared, among other things, through the efforts of children who participated in clearing basements and looking for leather seats from old chairs that replaced wall targets [1, p. 29]. Without possessing the “old magic” similar to that organized in “Victoria”, the atmosphere of the club no less fostered the spirit of the team. T.I. Kolchanova saw the value of art pedagogy and the environmental approach in the work of other trainers: “Half the institute gathered for [Timofey Ivanovich] Klimov’s classes, as if for a performance!” [1, p. 85]; “Pasha [Kolobkov] says that this [commonwealth] comes from the coach [V.I. Nikolaychuk], who was able to create an atmosphere of home and family in the hall” [1, p. 122].

Honored Trainer of the RSFSR B.V. Mochalov described the training environment of the Musketeer sports school, organized in 1969 in Sverdlovsk: “... huge stained glass windows... [obliged fencers]... to do everything beautifully and correctly” [5, p. 61]. A specialized environment was created: “... a locker room was built on our own, and a target closet was made “out of nothing” by the parents. This truly unique structure... made the hall suitable specifically for fencing. ... On the shields ... they wrote the motto of the musketeers: “One for all - all for one” [5, p. 61].

Thus, a comparison of the historical aspects of the activities of the named schools and content analysis revealed the dominant significance of the epithets of beauty, home and theater in describing their environment. It is systematically confirmed in educational programs: “The joint work of children in the design

of stands, festive decoration of the hall and training premises serves educational purposes. [This]... brings children closer... to the surrounding space in which they begin to feel comfortable... feeling like they are in their own home” [9, p. 53].

Conclusions. As a result of the study, it became possible to outline some features and possibilities of the environmental approach and art pedagogy for educating a sports team (using the example of fencing).

Firstly, it was discovered that fencing groups are able to attract and educate students both with an atmosphere of involvement in a noble activity and with the spirit of a unique club life. The named environmental options, which can be designated as “aristocratic” and “leisure,” are promising for the use of educational methods of art pedagogy through the inclusion of athletes in the subject-spatial environment or in the processes of its creation. In both cases, it is important to create a feeling of the training environment as a common home for the coach and athletes, where it is natural to observe norms of behavior.

Secondly, the study of the history of the development of teams showed that the managerial task of rationalizing the use of premises often prevails over the organizational and pedagogical task of creating an aesthetically unique educational environment. The universalization of the environment leads to its insufficient specialization in relation to the type of sport and a specific team, which reduces the effectiveness of art pedagogy methods.

Thirdly, it is likely that the aesthetic deficiencies of the training process associated with conducting classes in multipurpose halls created the preconditions for the transformation of trainers’ personal homes into “house museums”, repeatedly mentioned in the literature. In this way, an additional environment is aestheticized and specialized, without its inclusion in the educational process, apparently, the profile activity of athletes will have less influence on their education.

The study was carried out within the framework of the state assignment of the Ministry of Education of the Russian Federation “Use of the educational potential of art pedagogy for the development of practices of civic-patriotic education of schoolchildren, including digital formats” (project QZOY-2023-0007).

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